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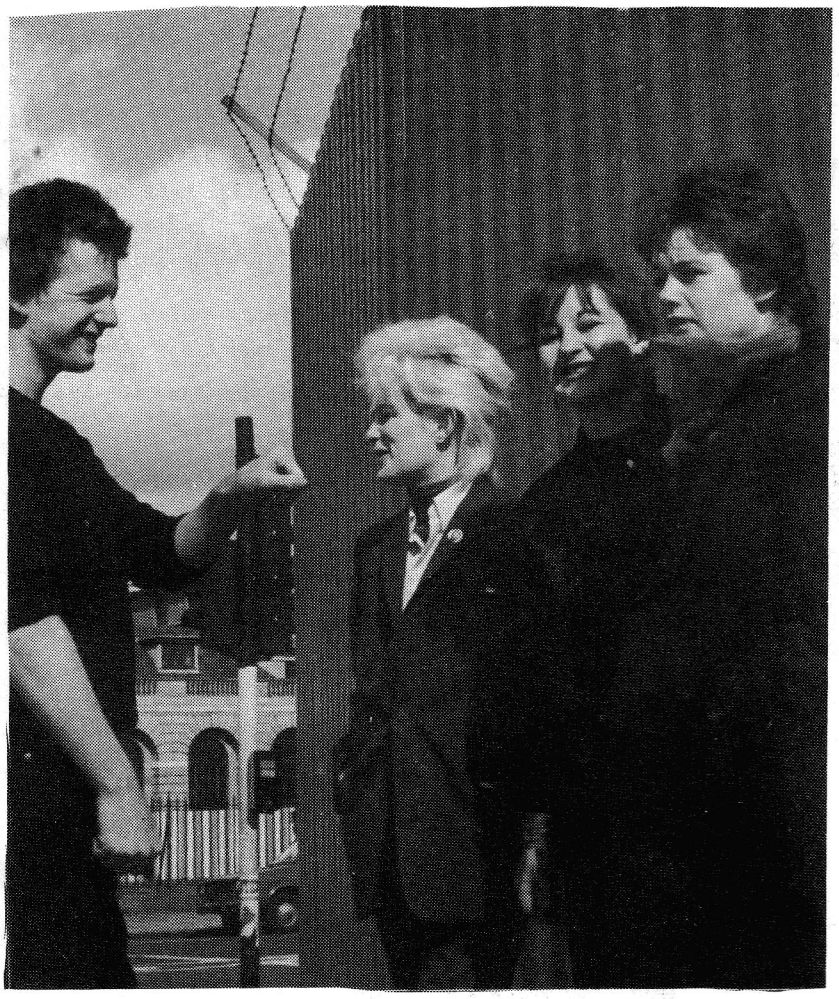


L toR Chris Dee Min Carol

OF XEROX

Of Xerox' beginning goes back to 1979. The three girls were all in the same class in St Marys, Baldoyle and had been friends since primary school. They had this boring, triple biology class and -

CAROL: We decided to write poems, which quickly turned into songs - things about death.

PAUL: You're not the only group in Dublin obsessed with death.

CHRIS: It's not an obsession really, it's the only thing they can write about.

DEE: That is an obsession! I am obsessed with death.

The girls soon wished for a band, since they were all into punk at the time.

DEE: We got a lend of guitars. We chased three guys around till they gave us a loan of guitars.

With acoustic guitars they met in their houses and discovered who could sing best. Min had most nerve. "We always wanted to play in the Dandelion." They bought a bass guitar and played their first gig with "Les Fruits".

CAROL: We were thrown off. We were really bad.

MIN: People don't think we can actually play now, but we were worse then.

Then their drummer was a girl called Joanna.

CHRIS: That was just a year ago.

Of Xerox left it for a while till they supported the Outcasts in Mc Gonagles.

PAUL: About this obsession with death?

CAROL: We were very unhappy in school.... and every Sunday coming home from the Dando, me and her (Dee) used to plan suicides. She was never into it (Min), she was always saving our lives.

PAUL: You weren't really serious?

CAROL: We were actually at the time. We were really desperate, and that's where most of the lyrics came out of.

PAUL: Do you think about the after life?

DEE: No, I just think this life is so dreadful, I'd like to go.

MIN: But she's never really willing to do it because there's always something there, " I can't kill myself on Tuesday, we're playing".

PAUL: You're not really serious, now that Of Xerox are getting a bit of recognition.

CAROL: Ah that makes absolutely no difference.

PAUL: Why not?

CAROL: I don't know whether you've this feeling of total emptyness and just wanting to die — it is something that you just want to get out.

MIN: I'd never kill myself.

DEE: She's basically happy though, she's always cheering us up.

CAROL: She arranges everything, she takes over the whole band.

PAUL: Does being Of Xerox make you happy?

MIN: Absolutely - I feel great to be doing something... Just think of the population of Ireland and how many out of that number are ever going to do anything. And I really admire them (the rest of the band) playing an instrument.

PAUL: And does it make you happy being in the band?

DEE: It's something to do - If we hadn't got it we'd just be bored.

MIN: It is an important part of her life I mean, I can tell you that for her. It is an important part of my life.

PAUL: When you were four girls, was it important to you as a sort of identity, that you were girls? I think it was to you (Min) anyway. Was it a rebellion against the male dominated rock scene?

DEE: Yeah, even when we brought out our fanzine, they were all really against girls doing anything. Nobody would buy it.

MIN: We were doing something they couldn't do. We're girls doing something other fellas can't. Like we know fellas that are in this band, they haven't gigged yet - and they won't talk to us.

PAUL: Does this enter into your lyrics, femininity, being a woman? Now that you're in the band how do you feel about this?

CHRIS: I just want to play in the band. They were looking for someone to help them out.

PAUL: But you wouldn't like to be just a drummer?

CHRIS: Aw no, this is great playing with these, there's no other band like them in Ireland.

DEE: We're all friends really, that's basically it. We're not just a band.

CAROL: We spend all our time together - all the time.

DEE: It's not just practises or getting together to play. It's being together all the time.

CHRIS: I spend more time here these days than in Wicklow. These are the only three friends I have these days.

PAUL: So about your music, are you happy with the kind of music you're doing now or would you like to do something different?

MIN: We're not going to go any more commercial. It's not going to develope into the stage where we can play our instruments that hell of a lot better.

DEE: We're not into being acceptable, or people sitting down and saying we're really great. We get a kick out of people thinking we're bad as much as we get out of people thinking we're good.

PAUL: You say you don't want to be acceptable. That is, are you going to try your best, if you find people are liking you, to run away from being liked, or are you just going to do what you want to?

MIN: People with a good attitude like people into the same kind of stuff. Like if someone comes up to me and says Im into -- eh...

CHRIS: Bagatelle!?

MIN: Well no, that's scratching the limits.

CHRIS: Well that's the sort of crowd that goes to the Magnet, anyway.

PAUL: We were surrounded by hippies -- people with beards!

MIN: The people who go to the Magnet now, say, the Bruxelles crowd, the hip crowd, they're into the hip bands, from the Police to the Virgin Prunes.

DEE: Anything that's made it big here.

MIN: Even Magazine, which is so obscure.

PAUL: Yes, Magazine haven't got commercial recognition!

MIN: But these "new wavers", so to speak, are really into them. And people like that, I don't really want, like the Clash '81.... and Adam and the Ants, so hip, if you listen. I do like Adam and the Ants now, but I wouldn't go out of my way to be an Adam person.

DEE: We liked Adam and the Ants before.

MIN: I like the first album, but I like the tribal, you see I'm very into drums.

PAUL: Drums did play an important part in your set, they seemed to be high up in the mix.

DEE: Yeah yeah, we thought that as well.

CHRIS: I wouldn't say that.

PAUL: That was intentional wasn't it?

CHRIS: Naw -- It's just that the bass and the guitars don't pump out a wall of sound like every other band.

DEE: We try to get one instrument above the rest.

CHRIS: Yeah, they're sort of sparse, so you do notice the drums more.

PAUL: I noticed the guitar was sparse, you would stop for many seconds before you came in again. Is it your intention to....

DEE: Yeah, I know where to come in.

MIN: She lets the bass go up a little riff.

CHRIS: The drums aren't put up high deliberately.

MIN: The drums and bass are always steady.

CAROL: I think what he's talking about is conventionality. That is totally unconventional guitar playing. People come up to us and ask us, Do you make that up on the spot.

DEE: "Do you actually know when to come in!?"

PAUL: Do you just come in when you feel like it?

DEE: No, I know exactly when to come in. When she (Min) does something like ... "waiting - waiting - waiting..." I go ding ding ding ding. Yeah, I know exactly when to come in.

CHRIS: We're very much dependent on each other.

CAROL: If one of us makes a mistake...

CHRIS: It could throw all of us off.

DEE: I follow the vocals sometimes and he follows her (Carol)

CHRIS: I follow bass.

MIN: See, the drums and bass are usually together.

PAUL: What's your whole idea of music? What do you set out to do?

DEE: We set out to do what we can, don't we? There are linitations on us because we can't play, and we sit around and if we come up with something good, that will be the basis of our song.We don't say we're going to...

CHRIS: ...Have a particular sound.

PAUL: You never actually went through the stage where you learnt off chords?

DEE: No, not really, at the beginning I wanted to learn how to play the guitar but it was too boring.

MIN: Because at that stage we didn't think you could be in a band without knowing how to play guitar.

DEE: I tried it, and I know a few chords, but I don't ever use them.

CAROL: We make up our own chords.

PAUL: Did Keith Levene have any influence on you?

DEE: No, I just plain can't play, so that was it.

PAUL: You must have an idea of the kind of music you want?

MIN: Well you see, when people ask us what kind of music we play, we don't know what to say.

CHRIS: Yeah I mean, could you describe it?

PAUL: Here's how I described it to a person who asked me if you were any good. I described the music, I said it was agressive poetry, backed by rhythms of heavy drums, lots of bass, and sparse guitar.

DEE: Now we know!

CHRIS: A bit of a mouthful that.

CAROL: That is a good description.

DEE: That is what we want to do, get a message accross I suppose, in our lyrics.

CHRIS: We don't want to be another punky band.

MIN: People don't understand what I'm saying when I'm screaming there.

PAUL: But, if you hadn't got the echo, we'd all hear it clearly, but with the echo on everything we can't hear you.

MIN: The echo isn't supposed to be like that. I do need echo on some songs because....

CHRIS: .... They compliment the sound.

PAUL: They do. It's true.

DEE: We've never actually got anything worked out with the sound man, because the equipment we have is one bass amp. We own a guitar, a drum kit and a bass amp and that is it.

MIN: We even sold our bass. We have another bass but it's no good, so we use the old bass that we sold.

Let me explain here. Carol bought a Kay bass for about fifty pounds, then she sold it for a bigger one, but it was too big and heavy for Carol to hold. So now she borrows it off the fella she sold it to.

DEE: We have no way we can experiment with sound. The only experiment we get is when we go to a gig and the sound man is up there.

MIN: So our gigs sound different each night.

DEE: Cos he puts echo on one song and the next night he mightn't, and we don't know whether we want it or not. We're beginning to tape our gigs so that we can listen to them and then we'll know.

CHRIS: One night he put echo on the drums and I didn't know what was happening. There was sounds comin' out and I wasn't even playing it.

CAROL: We were all wondering where it was coming from.

PAUL: The fact that you sit down, you nearly show off that you can't play. Do you think it's important that you can barely play, or what?

DEE: No, I can barely play and that's just it, it's not important. I don't care if people know it. What I'm getting out of the guitar is what we want anyway. If I learnt how to play the guitar it wouldn't improve us in any way.

CAROL: We'd probably throw her out.

MIN: But that is that if one of us left, that would be the end of the band.

DEE: There's no getting anyone else in.

PAUL: You've only started gigging recently, why the sudden spur?

DEE: Well, we did the leaving last year -- and we left it for a while.

MIN: But we still considered ourselves Of Xerox.

PAUL: Where did you get the name, it's a very unusual name.

DEE: This biology book we had, in the index was all of something of studies, of plant life, of crap. So that's grand, nobody has an "Of" at the beginning of their name.

MIN: Cos everybody is "the". the, the, THE, the, the. And then we wrote down a list of all the words that meant nothing.

DEE: We didn't want to be a name with a meaning because we didn't know what we wanted to present anyway.

MIN: When we started off we didn't know whether we wanted to be a punky w nky band.

DEE: We went through the two stages, we were doing X Ray Spex.

MIN: Then in Mc Gonagles we had our weird stuff.

I ask for a look at their lyrics in a copy book, then ask about their opening number, a song about death.

PAUL: Why are the lyrics so Shakesperian. "Doth hide" is not everyday English.

CAROL: You see, her brother is obsessed with death too. And he wrote that part.

PAUL: It's really strange that more than one person writes the lyrics. Do you not get disagreements on the lyrics?

MIN: No.

PAUL: Everybody accepts what everyone else writes?

CHRIS: Well she (Dee) does all the writing. I couldn't write lyrics cos they'd be so bloody corny.

OF XEROX

DEE: I wrote that for school -- "Routine". We were told to write a poem in school and I wrote a poem about routine, and we used it as lyrics.

CAROL: A girl who goes to Trinity gave us that.

PAUL: Are you impressed with it?

CAROL: Yes.

The tape ran out here so I missed a few minutes of Min saying how she worked herself into an angry rage on stage and the fact that Of Xerox found it easy getting gigs because they were girls.

PAUL: Is anger a way of letting yourself go?

MIN: Yeah, usually, in the last song, "Conventionality" I put in all these bits myself, I get really frustrated.

CAROL: We don't know what's coming next at the end of the song.

MIN: When I see the fellas drinking their beer, doing nothing.... and slagging me me for trying to do something, I shout at them and say "cop on to yourself mate" and they do. Once I screamed and a fella spilt his beer, and it was great, the reaction, it made me want to go on and on. And I did..... Then there are other gigs that go really bad and we have to cut the set short and get off. ..... I go onto the stage after she (Dee) goes ding ding etc.

PAUL: Why do you walk on after a few minutes?

MIN: Cos I like it.

CHRIS: "a big entry".

MIN: People are looking around to see who's going to sing and then I walk on with my glass.

PAUL: You can't all be obsessed with death, since you write about boredom, so what makes you choose lyrics?

CAROL: We're more into lyrics than music, so if we make up a tune, we just go through the book and see which lyrics would suit it best.

PAUL: Are you all angry on stage? You (Dee) remain very gentle, so you mustn't get very angry.

DEE: How could I express anger with a guitar?

PAUL: But you could express your anger. Drums is very easy to express your anger through.

CHRIS: Well I don't feel angry really. I just feel great being up there.

DEE: He's very placid, he never gets worked up about anything.

CHRIS: Seems me and her (Min) aren't all that obsessed with death.

MIN: At times I laugh on stage.

PAUL: You don't go on stage to entertain, sure you don't, or is it an alternative form of entertainment? Or what do you think entertainment is?

MIN: Entertainment is something that holds somebody's interest.

CAROL: Two people turned up to see us on Saturday, Ellen and Tony, and we played for them.

MIN: Then there were other people that came up and said, " we like you" or " you were good but we didn't like you."

CAROL: I think that if one person in the entire universe likes you, that's a good enough reason to play.

DEE: I think that we're a good reason for playing.

CHRIS: Yeah! Cos there's times we did a bad gig and people came up and told us we were great, and we said "ah yeah" y' know.

PAUL: Does what people think, really bother you?

DEE: We're happy with what we're doing and that's it. If someone says to us, "you should do that", we won't do it, because we like what we're doing..... We're just into what we're doing ourselves and that's it.

CHRIS: If people like it that's OK.

DEE: And if they don't, that's OK too.

PAUL: Why play live to an audience if you're not really concerned whether they like you?

DEE: Because we get kicks out of it. I get kicks out of playing.

MIN: I like playing to an audience. We get up, we're absolutely dead nervous, but when we get down, the thrill of, we just played. It's like our first gig all over, like the night we did in Mc Gonagles. That was our first gig and I was wearing a short skirt, we had to wear a skirt.

DEE: No we didn't, it was a black suit, it was really weird.

MIN: It wasn't for the sake of wearing a skirt, maybe, I bought this suit that I did like, getting up on the stage as girls, couldn't get up on stage unless you wore a skirt.

PAUL: Do you think how you look is important? Because you're a photogenic band, with your hair and the style of you.

DEE: We used to.

CAROL: When we started we used to say, what are we wearing tonight -- now we don't care. I don't give a damn about clothes and Dee doesn't either.

MIN: I do to a certain extent.

PAUL: I thought you did because of the black and white, it seemed a conscious black and white, or maybe that was just your everyday clothes. Or was it for the gig?

DEE: She wears a flower for the gig and that's it. She goes to work in the same gear as she gets up and plays in.

MIN: You see that is also an image.

DEE: We're us all the time and we're us when were in a band. We were in the dressing room and this Teen Commandments guy, with his suit hanging up on the rail, he had changed his shoes to go on. We were laughing at him.

PAUL: So where do you think you're gonna go from now? Would you be interested in records, or is live performance everything?

DEE: No, we're where we are now and that's where we're gonna stay. We're not gonna get any bigger. We've no ambition really.

CAROL: We'll probably get bored with it, put the guitars away and that will be the end of it.

PAUL: So it's just a hobby, is it?

DEE: It is yeah, we're not serious about it.

MIN: We'd like to make a demo tape.

CAROL: We're not interested in recording, it's too much trouble.

MIN: If someone asked us to go on one of those compilation albums, we would.

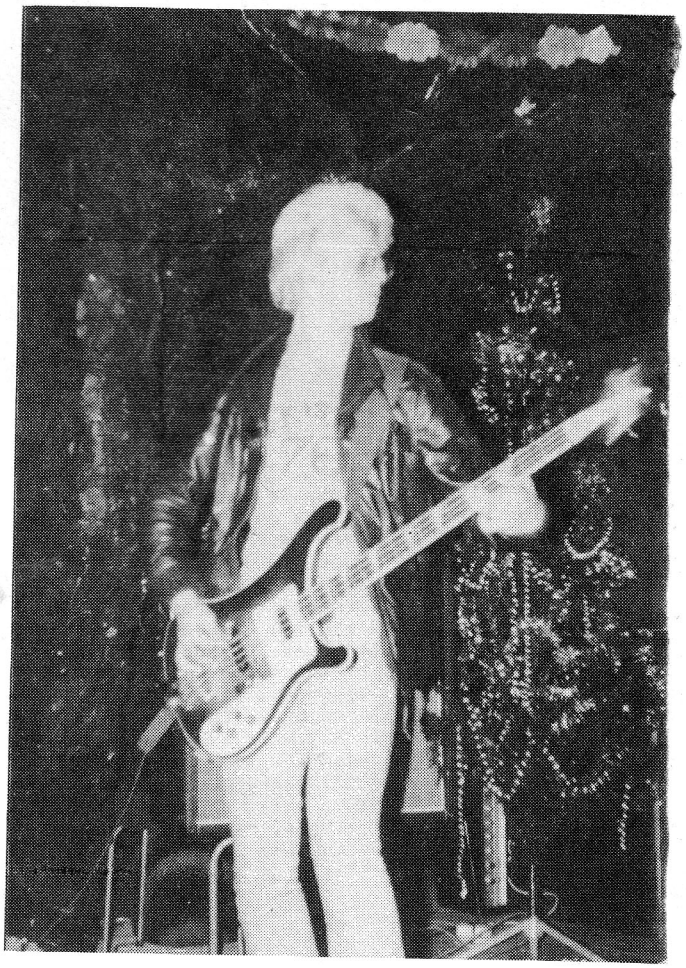
U2 SO FAR

U.2. are now established as Irelands leading and most innovative rock/new wave band. But only eighteen months ago they could be seen in the Dandelion for 50p on a Saturday afternoon. What happened since then and how? Here's an account.

In 1975 U.2. were just four lads attending Mount Temple comprehensive school. Larry, the drummer was a year behind the others. The boys were into the rock of the day and three of them decided it would be adventurous to form a band. Paul Heuston (Bono) figured he was articulate enough to be a singer/ songwriter, Larry had some practice at drums and Dave Evans decided to get a guitar on H.P. ... Adam Clayton later convinced them he was a great bassist. He had some experience playing for a Navan Road band called the "Max Quad". He was so bad they only let him play one gig. Anyway, they were now complete and started practising in Bono's garage at his home in Ballygall, East Finglas, where they all lived. The neighbours didn't like them and neither did their first audience. "The Hype", as they were called, had more bottles and abuse directed at them than any other band at the time. Still they persevered, always learning. They recorded two Ramones covers for R.T.E. in 1977 and were so bad they changed their name to U.2. The name was devised by Steve Rapid of the Radiators, who first managed them.

U.2. were now developing into a band with a following some respect. Bono tried to sing, rather than shout, unlike many of the punk bands in the summer of 1977. He believed in the down to earth, rock and roll of the Clash and the early punk bands. The punk explosion opened the gates for bands like U.2, even though their beginning went back to heavy rock. U.2. took their place amongst many of the other bands starting off then like, the Undertones, D.C. Nien, Free Booze, Revolver, the Atrix and of course, the Prunes, who's guitarist Dik, is a brother of the Edge. They started writing their own material, which, at the time was really good compared with the other bands. Even then Bono was obsessed with the wonders of childhood and close relationships. Whenever he spoke, it was clear of opinions and ideas. To say the least, he was intellectually confused. Even as a child, he had to be treated for constantly crying, by a psychiatrist. Another noticable feature was that he loved to talk and never shut up. In that Summer of 1977 U.2. entered a talent contest sponsered by Guiness and won it. Not because they were good or talented, but because they were different from the other boring rock bands. The £500 prize helped Edge buy his Gibson Explorer and U.2. embark on heavy gigging around Dublin. They played all sorts of venues with the Prunes as support and came to blows in Finglas as to who would play last. U.2. did. For the rest of that year U.2. were coming home from school to play residanccies in Mc Gonagles and other venues of the time. Their style was developing into a distinct sour Dave's guitar playing was getting away from standard chords and he was developing those high pitch, semi riffs, that he uses today. Adam never played the rol of a bassist. He did not play accompaniment bass, bu rather, played his own little tune while Dave played against it. Hence U.2's early sound was very strong c bass. Larry applied all his energy to his kit and Bon raised the spirit of the crowd. His voice also characterised the band because he was a poor singer, and so tried experimenting with nasal and deep throat sounds.

It is now well known that U.2. are devout christians. Two protestants, two catholics, and they all come fro middle class, settled backgrounds. In the early days, U.2. and the Prunes, who all hung around together,



went to bible readings in Phibsboro with the "born again christians". But today, U.2, whenever they're home, go to prayer meetings in Templeogue, where last Christmas they played a private gig for the other devotees. The meetings included hymn singing. I have noticed that a U.2. gig excites people and can make people high, it is a lift rather like the effect of Gospel songs at meetings. Do U.2. use this effect in their gig structure? They had many videos on "Studio 2" on R.T.E. TV. Bono showed that he couldn't mime and fancied himself as a pop star, with with a comical short pageboy style and using facial expressions. The lads were popular with D.J's Pat James and Dave Fanning on Big D, and of course the Hot Press. Their first demo tape was recorded im the Eamonn Andrews studios and had many of their early songs, now forgotten about, eg, "The Fool", "Life on a distant Planet", as well as the outstanding "Out of Control" and "Shadows and Tall Trees". Also in 1977 U.2. were introduced by old Bill Graham to Paul Mc Guiness who was a shrewd, forceful and dominating businessman. He impressed U.2. and started as their manager by investing money in them, buying their equipment and amplification and organising their first tour of the country.

The new wave never really took off in the provinces and U.2. had great difficulty winning over their audiences with their own material, and Bono once complained of having to do Status Quo covers, just to stop a riot. But nothing disillusioned U.2.

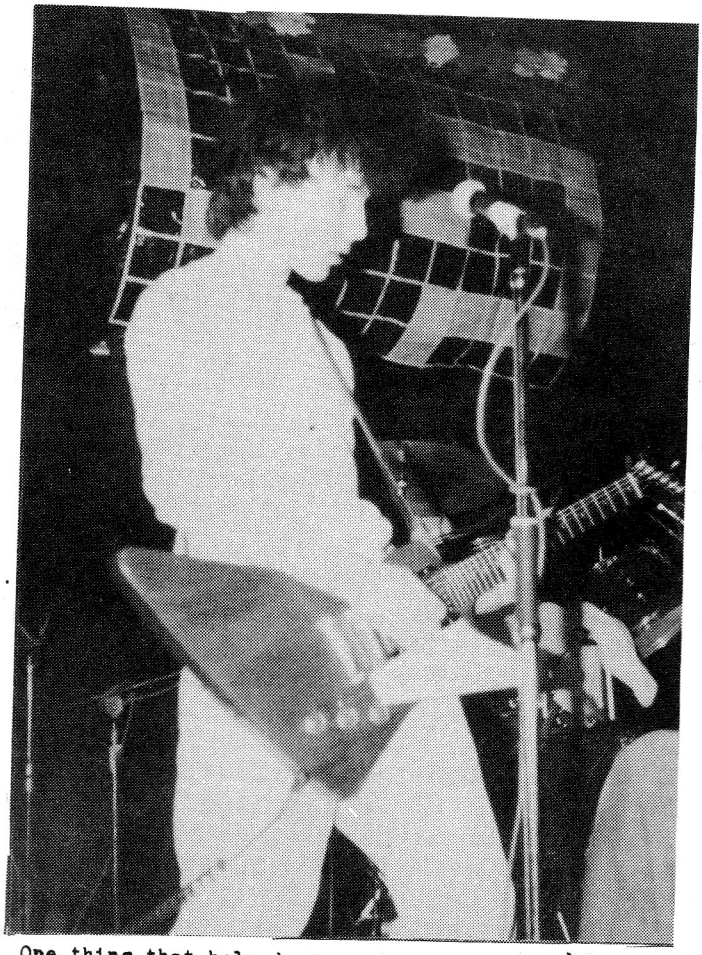
Mc Guiness started negotiating a record deal with any company available. Eventually he secured a one off deal with C.B.S. U.2. were to release three tracks on their first single. The well known "Out of Control" which was about the generation gap, "Stories for Boys", and a new one at the time called "Boy Girl". The tape was recorded at the Eamonn Andrews studios. There were 1,000 copies (limited edition) of the twelve inch version, which was no longer than the 7" picture sleeve version. Anyhow it sold out rapidly and was the highest selling, home produced record, that year. A copy of the 12" was sent to John Peel, it was warped and another was sent, it also was warped and finally the third copy arrived and was played once. That was their John Peel experience. In November 1979 U.2. were chosen as the new wave band for the Cork Opera House gigs. They were really action packed and still had their punk image. A few weeks later it was followed by another single, "Another Day" and a successful tour of Ireland and Britain. The single remains U.2's forgotten work and had a very raw version of "Twilight" as the B side. The music then was developing into their modern style, but Bono's vocals were still course and rather flat. Their tour in Britain caused quite a stir and U.2. were interviewed by every British paper from Zig Zag to Record Mirror. This was clearly the work of Mc Guiness. Another great change for the lads was the switch to Island records and access to the best producers around. Bono had taken miming lessons and his voice had now developed into a singing one. U.2. now had all they needed for their today sound. In a short few months they had come from supporting Doll by Doll and the Greedies, to headlining in the top venues in England.

"11 O'Clock Tick Tock" was the turning point for U.2. They had got the sound and backing they needed. For me, U.2. were at their peak on the "Tick Tock" tour of Ireland in June 1980. They played their old songs, as well as the new, breathtaking, uplifting songs they were now writing on Island records. These songs aren't played anymore, whatever happened to "Pete the Chop", the most perfect person in the world.

For the Summer of 1980 Britain was U.2's target. They returned home to play at Leixlip, they were unbelievably brilliant that afternoon and gained an even greater Irish audience. It was the first time an Irish audience heard the new, commercial pop/rock that U.2. would have on their album. Tracks like "An Cat Dubh" and "A Day Without Me", the single which was released in the late Summer of 1980. U.2. were now becoming Ireland's new teenybop band, instead of one with a cult following.

In November 1980, amid great speculation and enthusiasm, "Boy" the album was released. It took many ardent U.2. fans by suprise. I myself found the album overproduced, very commercial, and not the U.2. I knew. The producer, Steve Lilywhite, was involved in early independent record companies like, Beggars Banquet and X.S. records. His style is, heavy, hollow, snare drums, up high in the mix, little attention is paid to cymbals or bass, and great emphasis on the precise sound and tone of the voice. He also loves putting in bits of synth or rattling milk bottles. It took me a long time to get used to the album. However, the album opened U.2. to an even greater rock and pop audience. Many people who were never into new wave suddenly liked the catchy sound of U.2.

For this reason, the T.V. Club gig was crammed with all sorts of fans, ready to see U.2. for the first time. The gig was held under the studio where U.2. first recorded. It was also the first time I was crushed and bored at a U.2. gig. The rawness had gone out of them and the gig was just like listening to the album. There was very little else to vary the content of the gig. When I saw them on T.V. in the Ulster Hall, I was convinced they were past their live best and probably under pressure from Island to promote Boy, and so only Boy tracks were played, with the exception of 11 O'Clock.



One thing that helped me understand Boy was an interview with Adam Clayton on R.T.E radio. Compared with Bono, who is very confused and undecided, when interviewed, Adam spoke clearly and had a straight answer to every question. He said the album was a collection of songs that U.2. had performed over the years since their beginning, from early ones like "Shadows and Tall Trees" to their most recent material like "I Will Follow" and "An Cat Dubh". When asked about the amount of artistic freedom they had with Island, Adam replied that they have unlimited freedom, and Island just print and distribute the records. The very fact that they used Steve Lilywhite as producer instead of Martin Hannett showed this. They will change Steve if it becomes neccesary, unlike X.T.C. who are forced to have Lilywhite as producer. On the subject of America. U.2. had just returned from the U.S. after a short, low key tour. "We just wanted to see what America and Americans are like. We could have played at any of the punk clubs in the U.S. and they would have loved us, but we wanted to see the real Americans, with their check shirts and cowboy hats. They liked us, so we will be back for a major tour." Bono stated that "they like our heavy rock sound." While in England, U.2. became great friends with the new Liverpool groups, Teardrop Explodes, and especially Wah Heat! Says Adam, "whenever we have lots of news and ideas to discuss". In fact the B side of "7 minutes to midnight" by Wah Heat! is very like U.2.

So what got U.2. where they are today? One important factor is that when they formed they were all at the same level of musical ability -- beginners. Therefore they developed together and formed a strong, stable, relationship with each other. There is the fact that they came from a middle class background, and so there were no financial pressures to do well in exams or get a job, unlike most new bands today, who have to work hard to finance themselves. U.2. would still be in Mc Gonagles if it wasn't for Mc Guiness with his money and good head for promotion. He quickly got U.2. on the move. He could have done it with D.C. Nien, or any other band, but U.2's exceptional talents made it much easier for him.

Where U.2. go from here, depends largely on the new material on their second album. The first album is doing well in the U.S, with it's new cover design, featuring four distorted pictures of the lads faces. The original having been banned. When Bono promised a concert on the 22 Jan, U.2. were in the studios recording their new single, which is long overdue. I can predict that the new album will be very commercial, have great production and aimed specially at the American market. Their new live album has just been released in America only. Personally I think it was a bit premature to bring out a live album. I think they have given up on Britain, for the breakthrough. "Although we failed to make a hit in Britain we have probably sold more records than other groups, in the long run, because we decided we didn't want to be "hyped" into the charts." So I think America is where U.2. will try to stay. Let's hope they don't do a Horslips. "I realise that the audience we had in Mc Gonagles don't listen to us now, and we have a new following, and as we go on we will probably lose these and gain another audience"..... "If in five years time another group are doing a better job of what U.2. are doing, then we can only expect to give it up then." ---- Adam Clayton. Perhaps their time came four years early. With the release of a double single which is showing no hit potential and a gig in Slane playing second to Thin Lizzy, things don't look too hot for U.2. If you keep your eyes peeled you may see your heart-throbs around Dublin because they are recording their second album in Windmill Lane.

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反戦 ANTI WAR

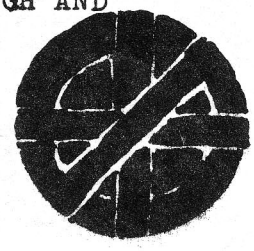
CRASS speak for themselves

Urban D.K. wrote to Crass, here they give some of their views.

ANARCHY/PEACE/FREEDOM/IF YOU'RE NOT LOOKING FOR AN ANSWER YOU'RE A PART OF THE PROBLEM/THERE IS NO PEACE/WE ARE AT WAR/WAR HAS BECOME A PERMANENT STATE OF REALITY/THERE IS NO ANARCHY/WE ARE IN CHAOS/CHAOS HAS BECOME A PERMANENT STATE OF NORMALITY/THERE IS NO FREEDOM/WE ARE IN BONDAGE/BONDAGE HAS BECOME A PERMANENT STATE OF LIFE. WAR IN IRELAND/WAR IN THE HOME/CHAOS IN THE STREETS/CHAOS IN THE HOME/BONDAGE AT WORK/BONDAGE IN THE HOME/WHAT'S THE DIFFERENCE? IT IS ALL A STAT' OF MIND/WAR CAN ONLY BE FOUGHT IF THERE ARE PEOPLE TO FIGHT AND SUPPORT IT/ BY OPPOSING WAR YOU ARE STANDING AGAINST ONE OF THE OLDEST INSTITUTIONS OF MAN. BIG M.A.N./BY BEING A PACIFIST YOU ARE CEASING TO BE A PART OF THE MACHINERY OF WAR/ IF EVERYONE WAS A PACIFIST THERE WOULD BE NO WAR. BY BECOMING A VEGETARIAN YOU WON'T STOP THE SLAUGHTER OF INNOCENT ANIMALS,BUT YOU AT LEAST YOU ARE NOT CONTRIBUTING TO THAT PAIN.IT'S THE SAME WITH PACIFISM,OF COURSE IT ISN'T GOING TO STOP WAR TOMORROW,AT LEAST YOU'RE NOT A PART OF IT.BY STANDING AGAINST SLAUGHTER,VIOLENCE & WAR YOU HAVE MADE YOUR OWN DECISION TO MAKE A START TOWARDS A SANE WORLD. PEACE IS SOMETHING THAT YOU FEEL FROM INSIDE.YOU WON'T GET MUCH HELP FROM THE OUTER WORLD.BY FEELING THAT DESIRE FOR PEACE AND SANITY AND BY SHARING THOSE FEELINGS YOU ARE CREATING HOPE.HOPE IN A FAIRLY HOPELESS WORLD IS LIKE WATER IN A DESERT.WE ARE TOLD AT HOME,AT SCHOOL,ON T.V,IN FACT JUST ABOUT EVERYWHERE, TO ACCEPT RAPE,VIOLENCE,MURDER AND WAR AS A PART OF EVERYDAY LIFE, A PART OF THE NATURAL WAY THINGS ARE,THEY ARE NOT. FEAR IS A REALITY WE MUST LEARN TO REJECT. IF SOMEONE TELLS YOU THAT THAT'S JUST THE WAY IT IS THEY ARE TRYING TO PERPETUATE THOSE ATTITUDES THAT OPRESS US ALL.UNTIL WE CAN SHOW THAT IT IS NOT NATURAL TO HURT AND DESTROY NOTHING MUCH IS GOING TO GET BETTER.WE DON'T HAVE TO ACCEPT LIFE AS AN ORDEAL.IT SHOULDN'T BE A TRIAL OF FEAR AND INTIMIDATION.LIFE SHOULD BE A WONDERFUL EXPERIENCE NOT THE SHITTY HORROR THAT PEOPLE HAVE MADE IT INTO.YOU'VE ONLY ONE LIFE,WHY WASTE IT ON DESTRUCTION?BY STANDING AGAINST THESE VIOLENT WAYS OF SEEING THE WORLD, BY OPPOSING THIS SO CALLED TRADITION,WE CEASE TO BE A PART OF ALL THAT CRAP,WE WITHDRAW OUR SUPPORT.NOTHING MUCH MIGHT SEEM TO BE CHANGING BUT WE ARE TRYING,WE ARE DOING SOMETHING ABOUT IT AND AT LEAST THAT IS A STEP TOWARDS SOME KIND OF DIGNITY.
DON'T BE CONNED WHEN PEOPLE TELL YOU THAT NOTHING WILL EVER BE DIFFERENT, IT WILL BE,BUT IT ONLY WILL BE IF YOU AND I ARE PREPARED TO DO SOMETHING ABOUT IT.

LITTLE BOYS ARE GIVEN LITTLE SOLDIERS TO PLAY WITH,LITTLE TOY SOLDIERS,LITTLE GUNS,LITTLE WARS,LITTLE CORPSES. LITTLE GIRLS ARE GIVEN LITTLE PEOPLE TO PLAY WITH,LITTLE DOLLIES TO NURSE,LITTLE WOUNDS,LITTLE BANDAGES,LITTLE CORPSES. PREPARATION FOR ADULTHOOD. HOW FUCKING STUPID. BIG BOYS ARE MUTILATED AND DESTROYED BY WAR(EVEN IF THEY NEVER GO TO REAL WAR THEY HAVE GONE THERE A THOUSAND TIMES IN THEIR FANTASIES,MURDERED,RAPED AND DESTROYED,A THOUSAND TIMES IN THE MOCK BATTLEFIELDS OF THE PLAYGROUND).THE BIG,DOMINANT,GUN SHOVING,PRICK PUSHING MALE IS NOW A REAL MAN AND IS LOOKED AFTER IN THIS FUCKED UP REALITY BY THE SERVILE LITTLE LADY WHO BY NOW HAS BEEN TAUGHT TO COOK,NURSE,SUPPORT HER MAN.THE GIRL HAS BECOME A REAL WOMAN,A SLAVE.IN THE VIOLENT WORLD OF MAN MADE WAR,MAN MADE POWER,MAN MADE PAIN,PASSIVE ACCEPTANCE IS ALL THAT IS EXPECTED OF HER,ANOTHER LITTLE NIGHTINGALE TO PATCH UP THE WOUNDED HEROES.BOYS MUST BE BOYS,RUGGED,MEAN,TOUGH AND MEATY.....GIRLS MUST BE GIRLS,SOFT,GENTLE,MEEK AND SWEET.....FUCKING RUBBISH.....

(Continued at the back)



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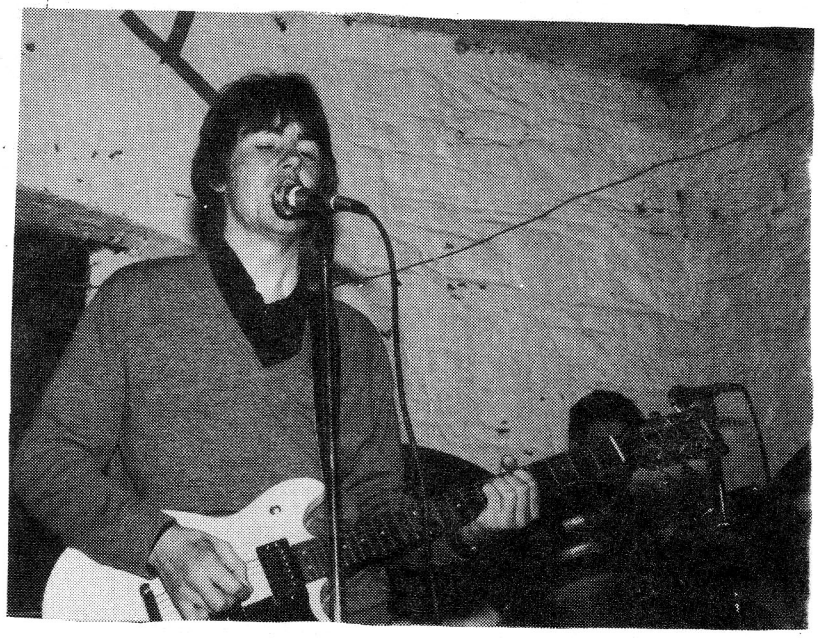


Charlie

One of the most interesting bands operating in the Dublin area at the moment are the Low. Not one of the "best", not one of the most "enjoyable", certainly not one of the most danceable, not even fun, but one of the most interesting. Lots of things are going on, so much that is so easily categorised. I haven't seen much that doesn't easily drop into it's respective pigeon hole. The Low however, present a more complicated picture; fragmented, difficult to deal with.

What an incongruous looking trio they are on stage. Charlie on guitar and Paul on bass look like a contradiction. Paul likes hair, his pride and joy elegantly dripping over one eye and his facial features highlighted by the use of eye and lip make up. A jarring contrast to Charlie's "ordinaryness". He looks so ordinary. He actually looks out of place amongst most of his audience. Plain clothing, no attempt to do anything with his hair or facial appearance, a totally non visual person it would appear, but possibly image conscious. He dislikes what he calls "the cheap frills that are poked at people". Speaking for himself, he's not interested in the visual side of rock performance. He places emphasis on allowing the music to be heard, to speak for itself. He doesn't want the visual side of things to detract from the music. He dislikes the "music/fashion" idea of Spandau Ballet and the "music/action" approach of the Virgin Prunes. He just wants to be heard:

" One thing that impressed me,..... There was a time when Bowie masqueraded around in a dress..... then it wasn't the norm to masquerade around in that type of gear. It was the norm to wear flares, flared three piece suit and wide psycadelic tie.... and when confronted with this he said, the fact that I wear dresses doesn't detract from the fact that I'm a songwriter. I'd say, the fact that we don't dress up, doesn't detract from the fact that we are a band, that we have something vital to say."

As people they're an odd mix. Paul, the loudest looking, tended to be by nature the quietest. He hardly spoke during the interview, limiting himself for the most part to that area which most directly affects him, making bass noises. He works with such grace. His bass playing is one of the fundamental attractions of the Low's sound. An extremely gifted and innovative, "modern" musician. His bass assumes so many rolls. It's bass, guitar, drum, noise source, anything he wants it to be. A musician par excellance. My favourite bass player. Nobody does it better.

They have a rather unusual working arrangement. Charlie's guitar tends to adopt a strictly rhythmic roll, working with the drums to form the rhythm section. Jagged, clean, metal guitar and hard, heavily snare orientated drums combine to deliver a hard, "edgy" rhythm back drop over which Paul superimposes his bass. The bass is the lead instrument. This arrangement has come about by a process of evolution, looking at what instruments are available and the ways to best deploy them, rather than by design. They stress the fact that they are conscious of the need to progress musically, to look for new ways of doing things. They have listened to bands whose playing they regard as adventurous. Their sound, barring the vocals, bears quite a resemblance to some of the tracks on Collossal Youth at times. They also stress that their sound is very much in it's developing stages. They haven't been together long and they feel that there are many avenues open to them that aren't open to a more conventional line up.

John Bregazzi makes drum noise. The most open and friendly of the three. Less gaurded in his comments than Charlie, although I might add that Charlie's caution is justified, considering the injustices that are often done to bands at the hands of the media. John has plenty to say but being the drummer he gets less opportunity than the others to express himself directly through the music. Charlie can put himself across through his lyrics, while Paul more than amply impresses himself on the music with his bass. John however, would appear to be severely limited in his possibilitys for self expression. He feels that there are more ways of expressing yourself than just playing. He considers that outside activitys that contribute to the running of the band; arranging gigs, posters, general organisational activities, are all valid means of self expression. Suggesting ideas for songs, passing comment on Charlie's lyrics, just being the person he is and interacting with the others, all contribute to the functioning of the band as a whole. John is the most recent addition to the band although all three have been friends for a long time. Charlie and Paul had been messing around for a long time with guitar and bass and the Low came into existence when they suggested that John spend a tax rebate on the aquisition of a drumkit. John wishes only to be proficient, having no aspirations towards virtuosity. He's only being playing since the formation of the band which is still only a matter of months. His playing shows steady improvement but he still occupies very much a functional role. He wants to get into doing some "tribal" stuff and as his playing becomes more distinctive and stylised his contribution will become more prominent.

Lastly there's Charlie, lyricist, vocalist and general big mouth of the band:

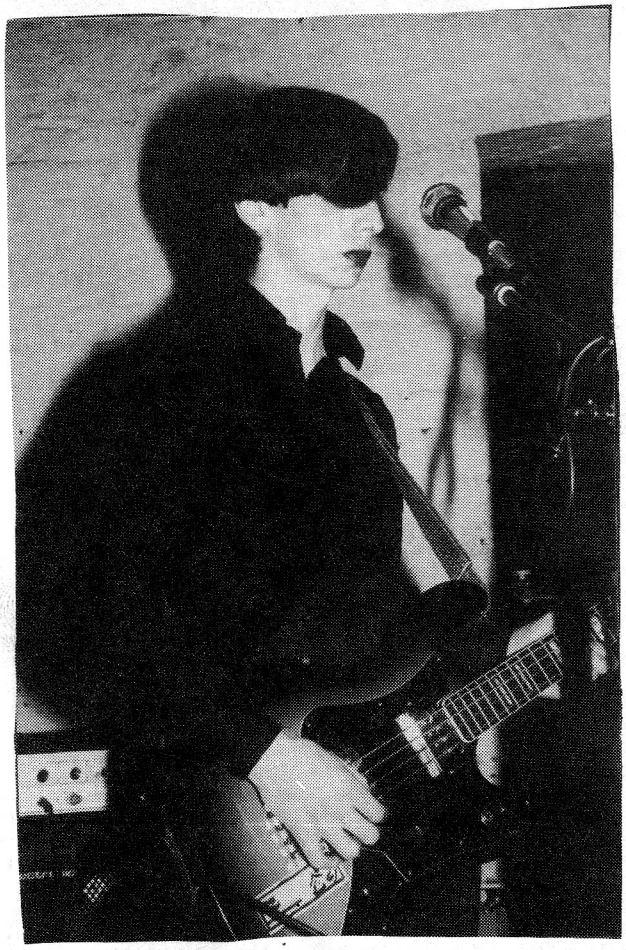
" .... I think I've got a good few formulated ideas and a big mouth, but I don't think I'm any better than anybody else. And I don't think I've got a monopoly on truth either..... An awful lot of people who get up on stage think they've got a monopoly on truth....

.... I'm just mirroring what I see.... Most of the opinions I put across are personal opinions. I don't agree with people getting up and doing a Sham 69 and trying to put things over on people.... I'm just trying to get something personal across."

Charlie is the wordsmith of the band. He reads all the time. "Anything and everything." When I spoke to them he was currently reading such an odd conglomeration as: The Plague by Albert Camus, As Time Goes By and The Rise And Fall Of The Third Reich. He feels that lyrics are very important. An admirer of Howard Devoto and Jim Morrison in that respect. However:

".....You always have to be conscious of the fact that you must progress musically in order to keep things vital and keep yourself interested.... If you lose interest in the thing musically, the lyrics, I don't think, will sustain it. If I thought that I'd go and do a John Cooper Clarke or a Patrick Fitzgerald."

He also writes poetry. He likes painting and at one stage considered doing something with it:



Paul

"..... it's (art) a very hard medium nowadays to get across to people. You know the scepticism that artists are faced with these days. I mean, ask your old dear what she thinks of Picasso. Then you'll see how hard it is, for somebody even as great as him to make ground. You'll know how much he's really succeeded in changing modern culture, not a hell of a lot, I don't think. The Beatles did a hell of a lot more than he ever did."

I suggest that he opted for music because it's a better form of expression, it gets across to a wider audience:

"....But, I'll go as far as to say that when you do get across to a wider audience, it doesn't mean that you're getting through to the wider audience. ..... That's the way I look at what we're doing now.... the smallest audience we pulled (in the Magnet) was about ninety, that was the week you were there. Now, out of that ninety say, if we impressed about four people, who would come to the gig again, it's worth it."

When I first saw them in the Magnet I thought they were pretentious fuckers. Charlie just stood still, delivering one song after another, making no attempt to involve the audience. I mistook it for arrogance. He seemed to want to put across an intellectual image, to the extent of reciting a poem, which I thought was way over the top:

"We were admittedly playing games with the audience. We only did it once.... It was an attempt not to comply with the usual rules that playing in a place like the Magnet imposes."

I suggest that it could be interpreted as a condescending attitude:

"It could and it does.... We don't try to lead them on by saying things like: "nice to see a big crowd here tonight". (LAUGHS) cos you can't really see them..... We played in the Sportsmans and we were really getting into the gig, and the lights were really bright, shining right up in our eyes. And then the lights went off for a minute and we looked, and there were just three people in the cave in the Sportsmans.... The fact was that we didn't realise that there wasn't an audience there.... Looking at it like that, an audience is irrelevent. But an audience, to any artist, can't be irrelevent. Because, if that's the case, what the fuck are they doing up on the stage in the first place?!... Why not just sit here and do it?..... It would be very easy for us to get dressed up and play in the Project, if the situation arose, but I don't think we'd be changing anything as regards attitudes towards gigs, for the band or the audience, as in the Virgin Prunes. .... We're trying to do what we can, the best way we can.... you can't dress up and you can't dress down, so just be yourself. And you're either an interesting person or a banal person."

"....We want to try to captivate the audience. But in order to do that we're not going to resort to any of the cheap frills that are poked at people. And eh, in order to try and cut them out we've probably gone back to the basics, of just standing there with the odd comment here or there, or the odd sarcastic comment sometimes, because they're usually the few ones that are worth making.... If they want to accept it they can. But I don't see why they should be disturbed by it, in that they think that we're trying to put something over on them. And people think that! But look at it this way, our act is the most unpretentious thing that's going on in Dublin.... There's just three people getting up on stage, plugging in and putting their ideas across in the form of music....."

When he recited the poem that night, the audience I think, were quite confused. They didn't quite know how to react. It was one of Charlie's called Men Of Destiny. It's printed below as a matter of interest:

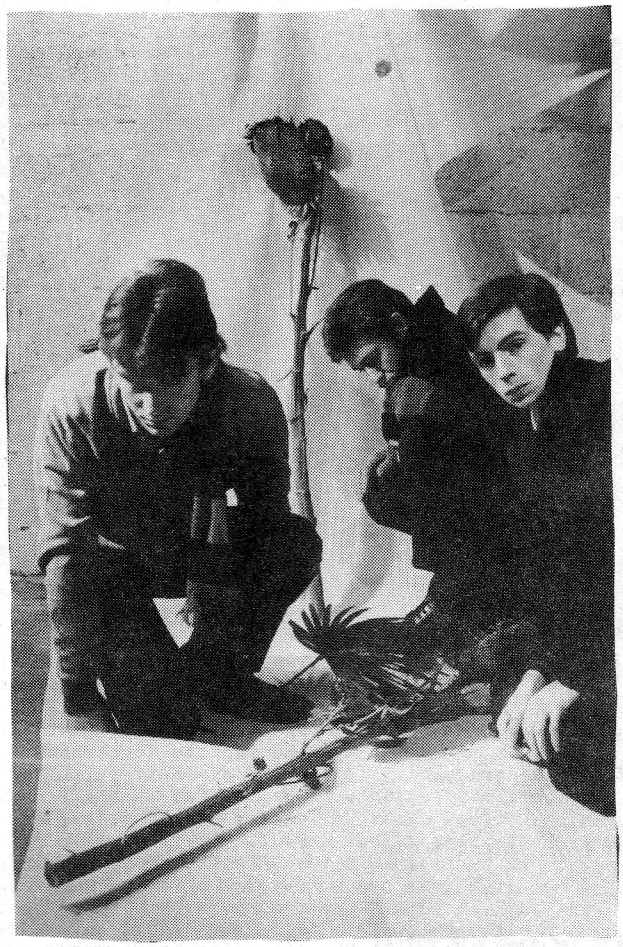
MEN OF DESTINY.

Men of destiny,
Faded photos in French magazines
Stare from their page,
The symbols of an age
Lost in time.

Men of destiny,
Mute heroes who run round in rain
Speaking words that are long since heard.
Ashes lie where once a candle burned.

Men of destiny,
So caught up in memorys,
Eyes fixed on that celluloid reel
That could have meant everything
Or just the end.

Has it stopped?



THE DEMO:

Four tracks (edited down to three for the radio stations because they weren't happy with the first one): Autumn, On and On, Real to Real and All Because Of What You Are.

Autumn succeeds in inducing a mood. A quiet, reflective mood. Very "beautiful" music based on the simplicity of a descending bass riff and an equally simple melody. Two verses and an instrumental outro and it's over. It's short, like all their songs, without one second of "filler". For the time that it lasts the interest is maintained at a constant pitch. They display a great sense of economy. The Hot Press described their songs as good, incomplete ideas, probably feeling that all songs should have a verse/chorus, verse/chorus, middle eight structure. I prefer the Low method.

On and On opens with an instrumental intro in similar vein to Autumn. When the song starts it switches to a very agressive, jagged, rhythmic sound. Charlies deep voice snarls and Paul chants. This verse of sorts is followed by a chorus of sorts and the song is over. They don't bother wasting anybodys time by repeating it all again.

Next is Real to Real, a possible classic. Opens with chugging, agressive guitar and flange noise from the bass. Charlie spits out the words mimicked by Paul's agressive bass. Two verses followed by two choruses and a guitar and flanged bass outro. Too good to be a single! The Low's ignore-ance (rather than ignorence) of traditional song structures is, for me, one of their most attractive features.

Finally there's All Because Of What You Are. Moody but with a slight, hard edge. It ebbs and flows. Sways. Finishing with random guitar arpeggios and flanged bass harmonics. Very "spacey".

The Low aren't happy with the demo. They know that they don't know enough at the moment but as soon as they can they'd like to get into producing themselves. Their music doesn't work too well in the live context but if they get a record out and it's produced to their own satisfaction, it should be formidable.

Low music is a mixture of lots of things, the people involved and the music they've listened to. Where influences are concerned there seems to be a split in the ranks. Charlie and Paul on one side and John on the other. Charlie and Paul openly acknowledge a debt to Magazine which to me, isn't at all obvious. Magazines is very much a big band sound while the Low's is a big sound from a small band. Charlie does however, present a Devoto-ish persona on stage. He's an admirer of Devoto's lyrics. When the subject of Magazine is broached Paul is entusiastic to comment. He describes them as virtuosos in reverent terms. "They all come across so well", A state of affairs that the Low are not achieving at the moment. They're very much aware of the problem and as Charlie's guitar and Johns drums assume more responsible roles this imbalance should be rectified. John is forced to play with Charlie's guitar at present but hopes to start playing off Paul's bass a bit more..A difficult task indeed, (if you've seen Paul play you'll know what I mean.) Charlie also wants to develope the role of the guitar. He's started experimenting with flanging recently towards that end. John acknowledges Magazine's technical excellence but qualifies it with a "...but"? His favourite band at the moment are the Jam. He cites Down In The Tube Station At Midnight as a classic example of song structure. The way that the tension is created and moved forward and heightened with each verse, culminating in a crashing climax. The tension is there, in the situation involved and in the song. Charlie dislikes the way the Jam "dress the whole thing up in this sixties thing". This tallies with his views on the importance of dress as expressed earlier.

Taking the subject of influences back further, we find less of a rift between the two camps. Lou Reed, The Doors and T. Rex are quoted as primary influences. They got into the Velvet Underground as a result of listening to Reed. Charlie was really impressed by Jim Morrison's lyrics. The voice and the stance remind me of Morrison. He got into the Doors through hearing Morrison's American Prayer, an album of poetry and prose. He thinks that T. Rex were probably the best pop band ever. "They appealed to such a wide cross

ANARCHY

PEACE

LOVE

FREEDOM

anarchy is the only form of political thought that does not seek to control the individual through the use of force. right wing and left wing politics are concerned with the control of people with the use of POWER,STATE CONTROL. under both left and right wing governments people are secondary to the state, they are seen as merely the machinery of the state and they are expected to live and if need be die for that state. anarchy is the rejection of that state control and represents a demand by the individual to live a life of personal choice, not one of POLITICAL MANIPULATION. anarchy is the first demand made by those seeking a life of personal responsibility. by refusing to be controlled by politicians you are taking your life into your own hands and that is, rather than the popular idea of anarchy as chaos, the start of a life of PERSONAL ORDER. a state of anarchy is a state of mind NOT JUST ANOTHER GOVERNMENT. YOU CAN'T VOTE ANARCHIST,YOU CAN ONLY BE ONE. if you can trust yourself to live your own life you become more able to allow others to live theirs. if you are able to make your OWN choices you become more able to allow others to make theirs. the state of anarchy is anywhere that individuals live with other individuals in trust and mutual respect and NOT a chaotic bedlam where everyone is out for themselves.

people ask "What if there were no government or police or army? what if there were no laws? wouldn't a state of anarchy just mean chaos?"

what fucking stupid questions.....anarchy ISN'T ABOUT STATE CONTROL, it's about people. people living,learning and loving TOGETHER. if there was a state of COMPLETE anarchy(which there probably never will be)everyone would be HELPING each other,not hindering. you wouldn't need laws and controls to make people do things because people would WANT to help. BECAUSE THAT IS WHAT ANARCHY SEEKS TO DO. people would want to help because of the sense of their own responsibility that WE ARE NEVER PERMITTED TO DEVELOPE IN THIS COMPETITIVE,MONEY GRABBING,SOCIETY. it is because of this sense of responsibility that very few anarchists advocate violent revolution, the people that do are generally marxists. maybe it will come to be the ONLY way that anything will change on a large scale,but as yet it is still not the ONLY answer. IF FORCE IS USED it means that someone is BEING FORCED into accepting something that they do not want to accept and they will always resent that and want to fight back; so how can peace ever be achieved through violent means? peace can only exist for us all when ALL people are prepared to realise that sanity,through personal choice, through the responsibility that they have to themselves and to others and are prepared to live in a world based around mutual respect.

no regime, be it communist,fascist,tory,labour etc,etc, will ever achieve anything of real value because regimes seek to control and manipulate people into FORCED responsibility,be it nationalism or socialism or whatever.....responsibility and coexistance can only be achieved through FREE CHOICE, as an act of faith, NOT AS A POLITICAL DOCTRINAIRE. no, as with pacifism,anarchy is a personal choice, a decision made in your own head to pursue a way of life that is ENTIRELY YOUR OWN,free of restriction,free of fear,free of intimidation. ok,so you won't change the world tomorrow by becoming an anarchist,but it's another start and everything has to start somewhere.

ANARCHY AND PEACE ARE ONE OF THE SAME THING, on a social level maybe just a dream, but on a personal level it can be a REALITY.it's stupid to say "oh I won't do that, there's not enough people to make it work",that's sheep-like.if you want a better world YOU'VE GOT TO BE PREPARED TO WORK FOR IT ON YOUR OWN.IT CAN ONLY WORK IF YOU'RE PREPARED TO MAKE IT WORK.all other kinds of political thought can do without your help because PEOPLE DON'T MATTER TO SYSTEMS.it doesn't really matter what you think if you're a marxist because if a marxist is in power that is what you're going to have to suffer.you just tow the party line and that's that,it's the same with the rest of them,tow the party line OR ELSE!

ANARCHY HAS NO LINE,NO PARTY,IT'S JUST YOU.

anarchy and peace are internal,personal facts,decisions made in your OWN HEAD to live your OWN LIFE.stop blaming others for your personal problems and GET ON WITH MAKING YOUR OWN LIFE,YOU'VE ONLY GOT ONE,USE IT!

IF YOU'RE NOT LOOKING FOR AN ANSWER YOU'RE PART OF THE PROBLEM.

marxism,maoism,fascism,this ism,that ism can only give you books and words and words and books.....ANARCHY IS YOU AND IT GIVES YOU YOURSELF.....GET ON WITH IT.

CRASS

AND THE MEANING OF ANARCHY

EDITORIAL

I think those of you who've seen issue one will agree that this is a great step forward. In doing UrBAN DK we have set ourselves certain objectives as regards the content of the magazine.

Firstly, we wish to adopt a down to earth approach. We hope to avoid indulging in "arty farty fucker-ism".

Secondly, we want to keep it local as much as possible. Where possible, we'd like to limit ourselves to talking about bands that haven't as yet recieved much exposure in big music papers. There's not much that we can say about established bands that the big papers can't say, and say that much better.

Thirdly, this is not intended to be a "fanzine". We haven't adopted a specifically "new music" approach. We're open to any ideas about anything. If there's anything you'd like to say, please write and we'll see what we can do.

And finally, I'd like to say that I think that some people, especially those that buy and collect fanzines, take music far too seriously. Too many people centre their whole life around knowing all the latest independent releases and ignoring the real world. We hate "hipness" and wish to avoid a hip approach. Compared with activities that change things, like politics, music seems very unimportant. It's not worth a wank really.

It's ONLY rock and roll.

Michael Kennedy.

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Cabaret Voltaire - 1974-76.
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Josef K. - The Only Fun In Town.
Crass - Penis Envy.
Exploited - Punks Not Dead.
X - Wild Gift. (Produced by Ray Manzarek)
S.Y.P.H. "Pst". (Produced by Holger Czukay)
All Can lps back in stock

THE THREAT

The Threat, probably the only progressive punk band in the republic, released their first single last year on their own label. Urban D.K. talks to Maurice Foley, vocalist and guitarist, about the problems of getting the single out.

PAUL: How did you go about getting the record done in the first place?.... Where did you start recording the single?

MAUR: We decided to bring out a single and not to do a demo tape... Then we had to figure out where we were going to go, and Slane studios seemed that one cheaper. We booked into Slane then we cancelled it because onger left us... this was in June or July of 1980... So meself, Deirdre and Stano said "well fuck it like, that was it then, if he's gonna let us down like that, so we got rid of him." We recorded in Slane in the end. After cancelling Slane we went to the Laurel studios in Dundalk, but we didn't show up so we figured we were fucked there and we went back to Slane.

PAUL: Did you lose any money, did you pay a deposit?

MAUR: Ah no, we weren't gonna get into that. We wanted to record it in an 8 track studio cos we figured 8 track was the minimum to use -- it makes it easier for us.

PAUL: What does 8 track involve?

MAUR: It means you can record all your instruments and vocals separately and have a coupla tracks for drums... so you can do something with the drum sound. We wanted to try out a few more things, like we had the synth going through it, we wanted to be able to separate all the instruments. See if you went to a four track studio you got a guitar, a bass, a drum, a synth and vocals, that's five for a start, so you're going to have to mix two together.

PAUL: You weren't really happy with the production?

MAUR: Donal Lany said he'd produce the single for us for free. I'm not slagging, in fact I think he's a really great bloke... He spent ten hours getting the drum sound right, which was an excessive amount of time for us.

PAUL: This was all expensive?

MAUR: Yes, you pay for your time by the hour. And that's a point worth making here. Everyone that we deal with is looking out for how much money they're making. They're all making money out of us. If you go into the studio the bloke will be prepared to sit down and chat to you. He's a really nice friendly bloke, this goes for every studio, they'll chat away to you about the weather or growing potatoes or any fucking thing, and you're paying 10 quid an hour for this. So if you have a man in a band who's a big mouth, make sure he keeps his mouth shut.

PAUL: How much was the studio?

MAUR: Ten quid an hour and it's twelve quid an hour in Central Sound, or eighty quid a day. Central Sound isn't as well equipped as Slane studios. But we found out this afterwards, on a master tape of a song we wanted to use on the single, "Government of the Future", there was a drop out on it. In other words the guitar was going along and suddenly went dead and came back in again. This is the result of over using an 8 track tape. Whatever oxide is on the tape, it starts to wear and falls off. So we had done a recording and there was a bit missing in it which he didn't tell us about. We went back and dubbed it, but we weren't happy with the mixing.

Back to production. Donal Lunny, from Planxty, had to go to Europe and the threat were left to produce it on their own.

MAUR: We didn't need Donal Lunny to spend hours miking up the drum kit, we weren't worried about that exact a sound. We're not worried about little buzzes and things, in fact it might be better if you leave them in. It's more interesting. We could have done with him when we were doing the mixing. You can do it yourself, you don't need a bleedin' producer, but but you need to know what you're doing, otherwise you're wasting your own time. And the blokes in the studios, they're not into your music. I don't know anyone who's got a studio in Ireland who's into our music.

PAUL: Are you satisfied with the actual quality of sound? Your voice was distorted for a start.

MAUR: I don't know how that came about, because we recorded it straight -- no echo used. The overall record was slightly distorted, there was an added hiss on the record. John Peel said it was a duff pressing. This is something that we're going to get onto, the last stage of getting your record done is getting it pressed, and there's only one crowd in Ireland pressing and that's Carlton Productions, so you have to get it done there.

PAUL: Can you not get it done in the north?

MAUR: You could get it done in England. But then your pound's only worth 75p. Put it this way, the Outcasts got their single pressed down here... It made sense moneywise, and Crass got "The Feeding of the 5,000" done in Carlton.

PAUL: Were you happy with the pressing?

MAUR: No, like I said, it was a duff pressing, there is a sound distortion in it. There's an extra noise at the end of the single, you can hear it.

PAUL: Do you think it was due to a tape that was used many times?

MAUR: No, that was the drop out. What was wrong with Carlton was, is that there's a bloke in there, who's a nice bloke, they've got a set price for a thousand copies and we ended up getting it cheaper than their set price in the end. But when we got our singles there was bits of fucking glass and everything in it. We got one oval shaped. You take them back and you get more ones for it. But it means you gotta look at every single one. The Peridots complained the same thing, in fact they said that nearly half their singles were like that. What Carlton do is, the discarded bits of plastic, that's what costs all the money, bringing the plastic into the country, you get charged extra duty for that when you pay for your singles. But this plastic, the discarded bits, they reheat them up and reuse them.

PAUL: So you've got a master tape from the studio, and you just paid for this, and you bring this tape on a reel. What happens after that?

MAUR: What you do is you go into a studio and the studio records whatever you play... you then get a master tape made from that which has to be remixed. Those 8 tracks have to be mixed onto two, a stereo master tape which is done at the studio. You take the tape along, we got ours done at Tommy Ellis' studio, and they make a laquer from the master tape.

PAUL: Is this a pressing disc?

MAUR: No it's the first thing that looks like a record. It's like an album, it's a big one. And then you take the laquer along to Carlton productions and they process that laquer and they make a metal stamper, which is going to press your singles.

PAUL: And all this time you were paying cash to each set of people?

MAUR: Oh yeah, you have to pay in advance.

PAUL: So you have your singles, they're all pressed out. What happens after that?

MAUR: Another thing is that you'll be going along as an individual to Carlton, who are used to dealing with big companies. I can give you a perfect example here of how the company doesn't give a fuck about small labels. We got our single cut at Tony Ellis' before Blondie's "The Tide Is High" and their single was in the shop four weeks, before we could collect our records. They've got a priority list. If you're going to bring out a single it's easy enough to do it, but you need someone who's a bit of a mouth, who's good at talking, who can get on and push people, because you have to push everyone at every stage. I was on to Carlton to see was it ready and your one gave me some bullshit about a new chemical process they were getting. They try to blind you with science. It was nothing to do with money, because you'd have to give them cash in advance before they'd even take the order.

PAUL: What sort of threats did you use to hurry them on?

MAUR: You can't use threats, because they're the only ones in Ireland that's doing it, and they'll say "well fuck you." I was polite and eloquently persuasive.

PAUL: What about the legal side of getting a sinfle out?

MAUR: We didn't bother with any of it.

PAUL: Copyright or anything?

MAUR: Oh yeah, we got the copyright fixed up, and that's another thing too, it's worthwhile to do a demo tape, because your first single, you don't get paid any copyright for it.

PAUL: How's that, is it a twist in the law?

MAUR: No, it's the organisation themselves, they use the money as a kind of fee for joining them.

PAUL: Which societies are these?

MAUR: The M.C.P.S. and the P.R.S, the Mechanical Copyright Protection Society, and the Performing Rights Society,

PAUL: And these are recognised bodies that look after copyright?

MAUR: Oh yeah, these are the agencies that collect the money. There are different copyrights and one or two of those organisations will look after that.

PAUL: Do they take a cut out of your money ?

MAUR: Yeah -- they do.

PAUL: So they win either way.

MAUR: Oh they win! They're supposed to be representing artists, they're not supposed to be a profit making organisation.

PAUL: Do you have to set up a company?

MAUR: We didn't bother to register.... the taxman might be onto us.

PAUL: Isn't this some form of art?

MAUR: A record company isn't an art. Playing music is, but if a band gets paid for playing music, then they have to be taxed.

PAUL: It's only a profit tax anyway?

MAUR: Oh yeah, they can't tax you on money you haven't got.

PAUL: You didn't get any solicitors to help you out?

MAUR: No!

PAUL: What about distribution, is that the next stage?

MAUR: We fucked it up we did.

PAUL: How's that?

MAUR: We should've distributed it.

PAUL: Can you get a person to distribute it for you?

MAUR: Yeah, it seems now that Polygram do it. They did it for D.C. Nien's "Dance Movement". It seems they did it because they get a lot of airplay,.... they're in a clique, ... it seems that most bands in Dublin are in a clique. Do you realise what a bad name Dublin bands have got, John Peel mentioned that we were a most un-Dublinlike band, -- as a compliment. We've heard this from the Outcasts, they think that Dublin bands are wankers. Bands from Dublin have gone up to the North to play and people just ignored them. You get these blokes writing little letters into the Hot Press. Or another level is you meet Bill Graham in the street and you say "Oh hi Bill," like Bill Graham is a ligger anyway. They lig up to him and he ligs back to them, they're all drinking with each other.

PAUL: How about airplay. Did you get much airplay?

MAUR: It got a fair bit of play on RTE, and the reason was not because they thought this band was really into what it was doin', but because everyone who played it, with the possible exception of the rock show, didn't know what we were about and probably thought we were another pop band. They wouldn't know that we stayed away from the rock clique in Dublin. The one thing they might have noticed was that they hadn't met any members of the Threat offering to buy them a drink in a pub in Dublin.

PAUL: How did they get the single?

MAUR: You got to go along and give them about twenty copies of the single. Larry Gogan and some other geezer on a Friday night about nine o'clock, played it fairly regular. They're under pressure to play Irish produced records. We gave a copy to Pat James and John Kenny. The pirate stations tend to be less -- eh what is it.

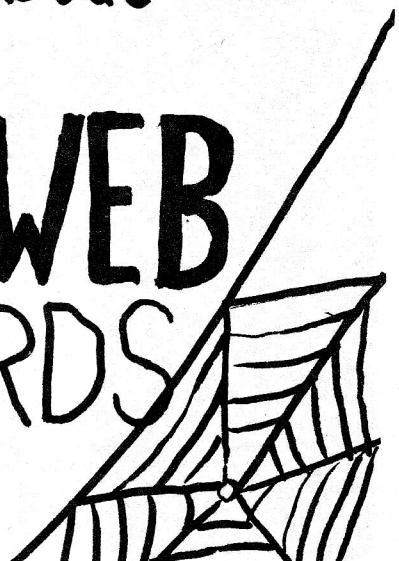
PAUL: Avant Gaurd , daring?

(continued at the back)

INTERVIEW BY PAUL McCORMACK.

maurice foley talks about

ONE WEB RECORDS



PrOteCTiOn. CRASS

PoSSESsIOn

Is your child so precious as another child body burns,starves, suffocates in mans made hell? Is your MAN so precious to you when he looks at another WOMAN?Is your WOMAN so precious to you when she looks at another MAN?Is your door so precious that you LOCK it?Is your television so precious that you insure it against THEFT?Is your child so precious that it can sit comfortably before it's flickering cold light and LEARN? And does HE have a toy gun, ACTION man super plus?And does SHE have an apron and a tiny TEARS dolly?Would you buy a FAMILY fallout shelter,if you could afford it?Would you have a security ALARM if you could afford it?To protect mine,mine,mine,protect mine. And would you not have a nuclear bomb to protect MINE?To protect mine on a big scale? A big big bomb for so much to lose. A great big big glorified protection of 'MINE'. The ultimate protection of social decencies,social values,social patterns.There can be no 'doing away' with nuclear weapons until there is a desire to understand why they exist.It's not enough to say,"we have gone too far,this threat to humanity is too obscene",because the CREATION of the bomb is the inevitable CONCLUSION to our social CONDUCT and way of thought,to societies MORALS and the LAWS they created.This is the gross result of humanities FEAR and therefore HATE and agression and it has been legally backed throughout HIS-tory.The rape of the earth is within the law.The suffocation of human dignity is within the law.We allow the rape to continue by our conformity to social standards;we allow the rape through our desire for POSSESSION, of each other and of the things around us.Until we learn to completely CHANGE the values that manipulate OUR lives there can be NO REAL ADVANCE TOWARDS A SANE WORLD. IT IS NOT ENOUGH TO DEMAND DISARMAMENT,REFUSE TO BE A PART OF THE SYSTEM THAT HAS COME TO NEED THIS DEATH MACHINE TO PROTECT ITSELF.
THE DEATH DEALERS HAVE HAD THEIR COLD WAY FOR TOO LONG.THERE ARE OTHER POSSIBILITYS/
LIVE.

URBAN DK:

In the proceeding pages CRASS have shown their ideals. If they seem extreme it's because they don't draw the line anywhere. CRASS leave the readers to draw their own line. The choice is yours.

"It's your life. Live it!"

ECHO and the BUNNYMEN

Heaven Up Here

It looks the life of a bunnyperson is the life for me. I heard three debut albums, by three relatively new bands, last year. The press had a habit of grouping them together, I didn't see the point at the time but on reflection it seems to be a pretty relevent grouping. I refer to Teardrop Explodes, U.2. and Echo & Co. I like them all. With U.2. (Boy) it was a heady, instant infatuation, lasting for weeks. With the Teardrop it was a slower process, starting with "I like" and ending with "I really like", but their second offering remains to be seen. And then of course, there's the Bunnymen.

The Bunnymen were the black rabbits of the family. First reaction to Crocadiles, "awful. What the fuck!" Nothing there. I gave it back. But the monkey on my back was laughing. One song echoed in my mind, "Pride" and one voice, Ian Mc Culloch. Echoes of Jim Morrison perhaps. I borrowed it again, still awful. Pride really is good. The monkey on my back kept laughing. I gave it back again.

But what's this! It must be Spring, because these rabbits are really jumping. I refer to my purchase of "Shines so hard". Live bunnys. Rabbits in their natural habitat. This time there's no mistake, echoes growing stronger. A firm commitment (and a £3·99 price tag) decide me to buy Crocadiles. This time out I find my "rescue". Along with "Going Up", "Crocadiles", etc, all great. I've caught a falling Bunny album, it's dangerous, it could cut my hands to pieces. Echo & Co sing great, welcome back rock and roll. The soundtrack remains the same. But the monkey on my back keeps laughing, cos there's a new album out and I've got it before it's even got time to make the bargain bins. And it's no dissappointment.

HEAVEN UP HERE.

Here? Where? Maybe up in Villiers Terrace? If you hear this the way I hear this you might be "biting wool and pulling strings", so "put away the medicine". Rabbits don't go to heaven, don't ya know. And these bunnys aren't ready to reach their conclusion (heaven) just yet. They're still groping, exploring and finding. A brand new album and a brand new sound. Full credit to Mr Hugh Jones on production. The Bunnymen are making a much more varied noise (musically and lyrically) this time out. More instruments, new relationships between instruments, more subjects, more moods and a brand new producer with a brand new approach, to make the best of it. Crocadiles' cover is a mass of luminous colour, Heaven Up Here's is subtle shades of Turquoise, but the moods are reversed. The introverted, colour monotone (moods wise) of Crocadiles compares with the introverted mass of colours of Heaven. This time out we see Echo (lyrically) and the Bunnymen (musically) in all their colours.

Two songs in particular highlight the deviation: "All My Colours" and "Over the Wall". Synthi type sounds, repetitive slow drum pattern, beautiful moody melodys, non rock production, and that voice!

The off beat, slightly funky, "It Was A Pleasure". Shades of Pink Floyd on "Turquoise Days". They really show their strenght on "Show of Strenght". It opens quietly with bass and sparse guitar noises, building up to the intro proper. That riff! OK so it's lead guitar. Distorted, sustaining guitar at that. But simple enough to be hip. Anyway, these rabbits are rock and roll rejuvenated after all. The song really powers along man, the music fading at the end to leave Echo to go it alone. But his voice is well up to it, every bit as strong as the music, and he came in "right on cue". Next track is "With A Hip", this time it's the bass that keeps the adrenaline going until it fades into "Over the Wall".

Of the desperate trio mentioned at the start, I think it's the Bunnymen who look like shaping up to be the long distance runners (hoppers). Teardrop will develope the teardrop sound, perfect it, and Explode. U.2. unfortunately, have it off to a tee right at the start. I can't see "U.2. sings the blues". I can't see them doing anything but more of "the U.2. sound", more of the same. True sprinters. But the Bunnymen have shown that they can both grow and change. The monkey on my back just keeps laughing. I reckon he'll continue to laugh for quite a while yet. The Bunnypersons' life is the life for me,

M.K.

WAH!
NAH = POO
the art of bluff

Pete Wylie's obsession with one word, or one idea; WAH!, and the blatently stupid inner sleeve notes, conspire to put me off this album before I've even heard it. It's all so corny; titles like, The Death Of WAH! and The Seven Thousand Names Of WAH!. This kind of obscurity, mysticism, is so adolescent. This kind of thing appeals to "cosmic", leaving certs, smoking hash for the first time and aquiring their regulation book of the Occult. Really, at his age he should know better.

WAH! = something akin to "passion", I think. He deifys the word. That word passion! I've O.D.ed on it reading the music press lately. Wylie's hung up on it. I think it's his primary concern. It lies at the centre of my critiscism of the album.

The press seem to have taken the word to their hearts. We had a massive dose of it with the release of Boy and in subsequent U.2. gig reviews, and now it rears it's ugly head again with the release of WAH! I've nothing against the word, or the idea, it's just that I feel that it's come in for a lot of abuse lately. The only truly passionate music that I've heard in the last year or two is that of Joy Division, and even then, only on the first album. True passion I think, is a very rare commodity. The passion of Unknown Pleasures springs from a heightened intensity of awareness that was being experienced by Ian Curtis. He sang and tried to communicate, those intense feelings that were later to contribute to his suicide, hence the intense passion of the music. Wylie on the other hand, I feel, fell in love with the idea of passion. You can't consciously decide to make passionate music! But this is what Wylie tries, and I think fails, to do. This approach results in loud, crashing, noisy music played with zest and energy and sung from the bottom of a shallow heart. U2's "passionate" music at least has it's fine melodies to fall back on. But WAH!'s, when the so called passion is removed, seems to be very mediocre in this respect.

I would commend Wylie on his ideas on music. He says:

".... music developed towards the most complex polyphony and the maximum variety, seeking the most complicated successions of dissonant chords and vaguely preparing the creation of musical noise."

Judging by this record he fails miserably in this. It sounds like pretty (sub) standard, good old rock 'n' roll to me. PiL succeed in doing what he wishes to do, naturally. It just comes about for them as part of the process of making their music. They don't make it an end in itself.

Wylie's great problem I think is that he lacks talent. He's got ideas and a willingness to work hard, but not enough "talent". A very ordinary record.

Michael Kennedy.

U2 FIRE.

It seems a lot of artists who emerged from the new wave are beginning to show their true colours now. The Rats have gone 60's, Joe Jackson goes 40's and S.L.F. and the Undertones go brass. Who is going ahead into the 90's? Certainly not U.2. No they're showing their good old 1973 rock and roll roots more than ever. Admittedly U.2. never said they were a new wave band, they (Bono at least) stated they were just another rock band.

Fire is the current single. I seem to remember the word "fire" being screamed out by many heavy metal artists in the mid seventies. Anyway, the single opens with a chant from Bono that sounds like the start of "Good Vibrations" by the Beach Boys. Then the song jumps in leaps and bounds with the guitar not as clear as usual. It is very heavy and reminiscent of the single "A Day Without Me". The sound of this single relies heavily on the production.

I am not dissapointed by this single because I didn't expect much. U.2. have perfected their drums/bass/guitar/vocals sound and so they can enter no new areas. What's the next stage for U.2? Two drummers and a white band across Bono's nose, or a brass section? Perhaps they are writing to John Lydon for hints. On the subject of PiL, I now carry a cyanide pill with me in case I hear them doing covers of Glenn Miller.

By the way, if you haven't already got a copy of 11 o'clock Tick Tock the free E.P. is well worth getting. Six tracks for £1·30. Not bad value.

Paul Mac Cormack.

VIRGIN PRUNES EP.

The record contains three tracks, all of which stand up for themselves. That is, they work in isolation from the Virgin Prunes image, from the "idea" of the Virgin Prunes. Songs to be judged on their own merits. Suprising!

Bands like the Prunes are prone to fall into the trap of self indulgence. The intro to Moments And Mine is a classic example; metronomic drum and distorted, indistinct talk. I don't think anyone "enjoys" listening to this type of thing on a record, whatever argument the Prunes might make for it's aesthetic value or relevence to the rest of the piece. The three pieces, apart from that intro, are three well thought out, more or less conventional "songs". And rather good they are too.

Moments And Mine is chaotic. Dik plays a straight, beaty, white reggaeish riff while Bintii's piano runs all over the place. Lots of voices. Sometimes two separate lyrics running concurrently. Magnificent cacophony. Surprisingly danceable.

Heavy tribal drums and a very "straight" guitar riff carry Greylight relenlessly on. Screaming, mad, furious sing/scream/shouting. A lot closer to real passion than Mr Wylie's effort. (WAH! review elsewhere)

Last is war. One of the best anti war songs I've heard. The music is so stark and desolate. A musical landscape, it conjurs up images of Paschendale. What a talent is lost in the departure of Bintii. I feel that he added a whole extra dimension to the band. He and Dik give this piece it's desolation. He offered a contrast to Gavin and Guggi; bopping, dancing, looking like he enjoyed making music. They seem to be a little too concerned with "preening" behaviour at times. The voice is wistful. The voice of the innocent, those most badly hurt by war. A superb record.

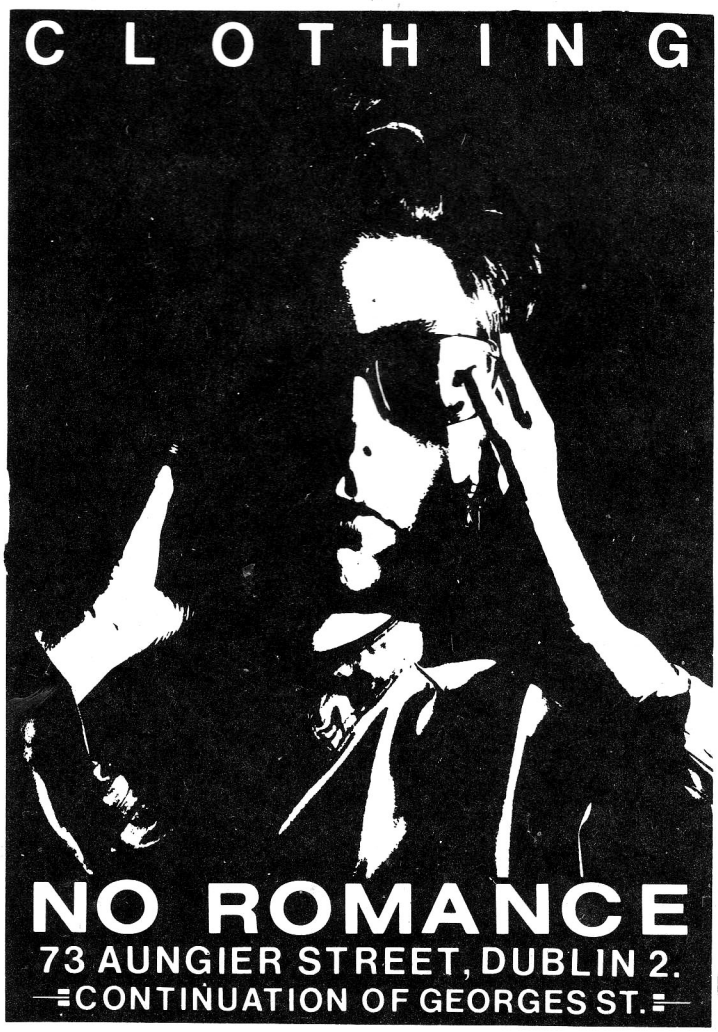
Michael Kennedy.

A few words about Killing Joke's

what's THIS for ?

The primal scream. All our base urges and instincts expressed in, through and by the ever psychotic Jaz. A battering barrage of primitive drums. A constant drone to remind us of our animal ancestors. As subtle as a sledgehammer. The sound of indulgence in mindless destruction. Close to the sound of pure power. Music to riot by. Punk '76 was music that looked at things as they really were. If it seemed overtly agressive and angry, it was at least fitting for the times. This is the updated model. Equally fitting. I recommend a course in masochism. Revel in it.

So 'n' So/ So 'n' So are at present busy with the recording of their first serious demo. It's being recorded in their four track home studios. For this reason they will not be back on the gig scene till Winter. "We'll never play the usual rock venues. We'll continue to play social clubs and old folks parties. We want to play to mature people at our gigs, not fuckin' rock, clique, arseholes." So says John Traceptive; guitar, drum unit and keyboard. The other member of the band wishes to remain anonymous. The tape will be for general release and to attract the interest of major record companies. "We're not interested in small independents and a cult following. When we do go on vinyl we want to make the charts, and of course money" — anonymous. John: "We are at present investigating various cheap copying methods. We'll probably have to bring out our first EP ourselves but that doesn't bother us. The EP will certainly convince the record companies."



the threat

MAUR: Daring -- that's it, they're too conservative in what they play, they just want to play safe disco.

PAUL: Back to distribution. I did see the record in the shops, how did it get there?

MAUR: It got around by word of mouth and by playing it on the radio that we had a single out, and we sold a good few direct from the house. We only brought them to one gig to sell them.

PAUL: Do you think it's a good idea to sell them at gigs?

MAUR: Yes, it is now.

PAUL: So distribution was pretty bad?

MAUR: We didn't have our heads copped on. You learn a lot from the first time. We didn't hold back the single and then release. We went around to one shop one day and another the next.

PAUL: Had you got difficulty convincing them?

MAUR: Oh yeah, Golden Discs didn't want to take it.

PAUL: Even the Liffey Street branch?

MAUR: They buy it through their control stores. Advance took fifty copies of the single... he knew he'd sell them. Eventually Golden Discs took twenty five on a sale or return. All the shops took them sale or return except Basement records. I think they're dead on there. I think everyone should go to Basement records to buy their records. The shops mark up by fifty percent on the single, to charge. If you're going to sell a single sale or return you can demand more than if you were selling it to them for cash. We were able to sell ours for 80p or 85p sale or return.

PAUL: Could you put a price on all your costs?

MAUR: Yeah, it cost us about £160 in the studio, we didn't pay a producer. We had our master and the laquer was £63 + vat, which came to £69·30. The labels cost £30. The record pressing cost £450. The sleeves cost £80 for 2000.

PAUL: So that's all your expenses. Have you made up your returns?

MAUR: Eh, we should've paid Dave out of Vox for doing the artwork.

PAUL: What about returns?

MAUR: We reckon we about broke even. We've got about 200 copies of the single. We broke even because we sold some privately for a pound. What I've said comes to about £800.

PAUL: Did this come out of your van driving money?

MAUR: No we had to borrow money to get it pressed.

PAUL: Did you have any hassle getting money out of them?

MAUR: The trouble we had was getting them to take it. I asked Golden Discs did they want any more and they said no. Then I asked Gareth in Liffey St and he said they were sold out of twenty five copies. So you'd want to ring every day. Golden Discs is a fucking laugh as regards music. We exposed their chart, if he wants to sell the Teardrop Explodes a bit more, he puts them at No 1. Golden Discs sold all our records through the one branch and they didn't re-order off us, so you have to find out how it's doing off the shop itself.

PAUL: So we've gone through the process of bringing out a single. Do you have any advice to give for anybody who's starting off?

MAUR: No. There are an awful lot of pompous people around who like to go onto fanzines or radio and say, "I'd just like to say to all you young bands starting off, you should do this..." and they're talking through their hole..... It makes sense to bring out a record in England, but bringing out an independent single in Ireland you just about break even, in England you'd make a profit.

PAUL: Did you sell any in England?

MAUR: We sold some through Rough Trade.

At this point in the interview the wine was getting to Maurice's head and his sense of humour was the only answer I could get. So if you want some advice on recording, read the interview again. There's a hidden message.

PAUL Mc CORMACK.

the low

... section of people". More recently the band have been avidly ingesting Fall music. All three are great admirers of Mr Mark Smith, while John's liking for Orange Juice (music) is an indication of his taste for good melody makers.

The band are very much a modern, post punk band. John is the only member who was into hard core punk, the other two being more interested in the music that came about as a result of punk, after all the initial excitement had died down. It's very much a blend of new and old. A lot of supposedly new, avant gard music is dependent on gimmicry. It's made by people who cover up for their lack of ability by totally discarding conventional means of expression in order to leave their critics with no frame of reference against which to evaluate them. A very thin line can be drawn between that which is truly innovative and mere gimmicry. As Charlie says:

" You can go around and bang on bottles and stuff like that if you want to, but I don't think you'll succeed in doing anything revolutionary."

I feel that the best forms of new musical expression are found by those who take conventional forms and seek new ways of using them. The Low qualify in this category.

A lot of modern entertainment, music in particular, is escapist in nature. It seeks to take people out of themselves, a sedative to help them forget their condition. Not neccessarily a bad thing. But these are hard times and we should face up to that and look for solutions. Low music strives to be a (lyrical) confrontation. It urges people to face up to themselves. It may not always succeed but it is at least to be commended for trying. It's serious, down to earth "entertainment", and I don't think there's any contradiction in that statement. There's not enough of it about. Mr Smith is doing his bit and so too are the Low. In order for them to succeed it's important that they get people to listen. They have one or two problems in that respect.

At the moment there's far too much emphasis on Paul's bass. They're striving to balance things out at present; create more points of musical interest. I think they can certainly achieve this in the studio; double tracked guitar and/or synthi sound to fill it out. Also, Charlie's vocals and especially his lyrics, don't come across as well as they might. His voice is well suited to the music they make, deep and strong without being forced. With these small problems ironed out Low music should get across to more people, more easily, to the benefit of all. If there's any justice the future should be bright for these makers of "dark" music. If you should go to see them, don't make the mistake that I did. Lend them a sympathetic ear. It's for your own benefit.

Michael Kennedy.

DEE: I'd like to do something like the Threat, bring out something on our own.

CHRIS: Not get involved in the whole business thing.

PAUL: You wouldn't like a record company pushing you, but you would like to get on vinyl? Or is it mainly a live thing?

MIN: If we ever did get on vinyl we'd never get anywhere, because we're not just a commercial band.

CHRIS: We wouldn't make records just for a market, it would be just nice to have a record out. A milestone of achievment.

MIN: It will never come about. It doesn't bother me. It's not an ambition.

DEE: We're not working towards it.

PAUL: So it's something that keeps you happy at the moment?

DEE: It's something to do.

CHRIS: We just take it from day to day really.

DEE: We're with one another all the time, so why not write songs and plan what we're gonna do. It's something to talk about, something to think about.

CHRIS: How long can you keep going to gigs and sit and watch others, when you feel that you can do it yourself?

PAUL: By the way, what sort of bass playing are you really into?

CAROL: If my hands move up and down the thing to make a bass line, I can't play bass, I spoof. I kind of make up these bass lines and if they look really good and sound OK, we use them. I mean, he's a bass player.

CHRIS: I never played drums before.

PAUL: At the moment, with the amount of knowledge you have about playing and the sound you have, it's quite limited to a particular sound and once you get ten or twenty songs it's OK, but do you not think you'll get fed up and want to do something else?

DEE: Well, what we do is we try to make every song different.... like one will have Min starting on her own, say, and one will have the bass doing something. We don't like to have 1,2,3, go! all instruments, den nan nan nan and 1,2,3, stop. Just this wall of sound like the Teen Commandments, everything is the same. But people can say to us, " you know the one where Min starts?" or where the guitar does this.

CHRIS: Every song has some characteristic.

DEE: We're never gonna get more than a ten song set, because we have had a seven song set for the last year.

MIN: We throw one out and put in a new one, but it never grows to a big..... because we didn't like them, you just get fed up with some songs.

DEE: We're never gonna have a really long set.

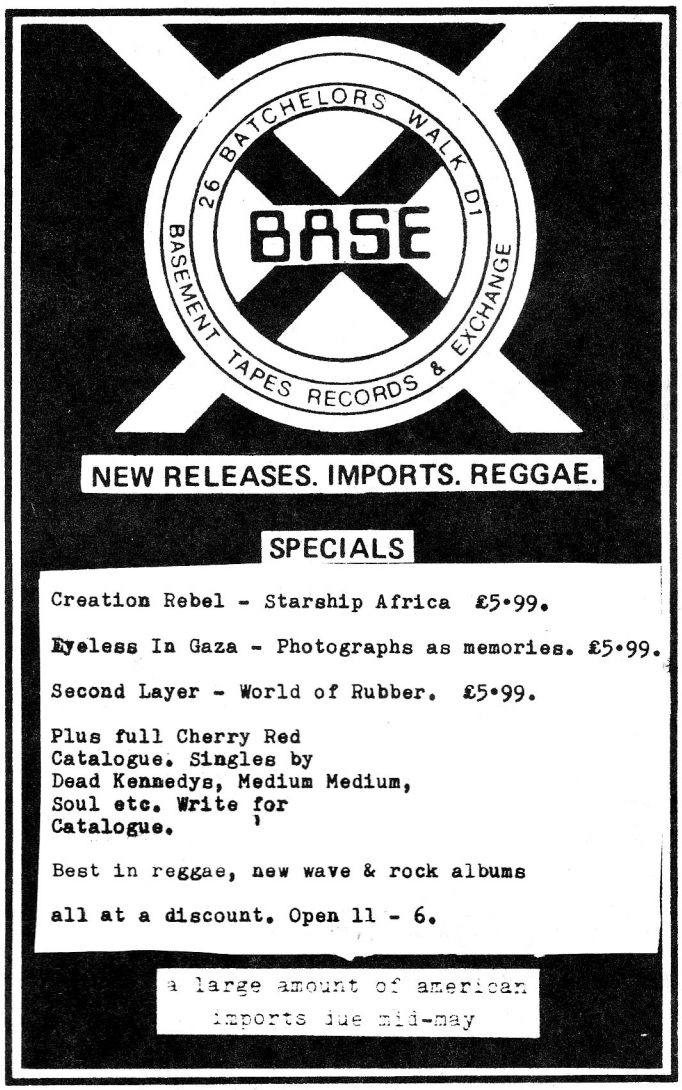
CHRIS: At the moment we're doing eight.

There comes a brief moment of silence and I realise that there's very little left to talk about and we all agree that I went assfar as I could. So, in order not to repeat myself, we call it an end here.

To me Of Xerox are almost the ultimate, post '76 band, doing their own thing and expressing themselves without any pressures or management. Their casual approach and the fact that music is just a hobby, means that we won't be seeing them on "Top of the Pops" next year. But you will see them around Ireland after September sometime. They are off the road rehearsing new material because they are "bored" with the first set. Let's hope they don't get too bored and commit suicide.

Paul Mc Cormack.

OF XEROX COND



CRASS

ANTI WAR

Continued

WE ARE T AUGHT TO ACCEPT THESE ROLES SO THAT THE SYSTEM CAN CONTROL US.GOD QUEEN AND COUNTRY NEED THEIR SLAVES AND SERVANTS AND AS LONG AS WE GO ON ACCEPTING THEIR CRAP THEY'LL GO ON OPPRESSING US.THEY GIVE US IGNORANCE SO THAT THEY CAN MAINTAIN THEIR STRUCTURES OF POWER AND GREED AND VIOLENCE AND WAR.MEN ARE TAUGHT TO DESTROY THEIR FELLOW MEN AND WOMEN ARE TAUGHT TO PATCH UP THIS TATTERED REALITY.TAUGHT TO PATCH UP THIS DESTRUCTIVE REALITY AND PRODUCE MORE RAW MATERIAL(CHILDREN) FOR IT.WOMEN ARE TAUGHT TO ACCEPT THAT THE CHILD THEY BARE MUST CLAMBER FROM THE WOMB READY TO MAKE WAR..... IS THAT REALLY THE FUTURE WE WANT TO OFFER THE UNBORN CHILDREN OF TOMORROW?

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UrBAN DK

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and layed out
by

Paul Mc Cormack

and

Michael Kennedy

Urban DK is dedicated to

independence!

WE HATE 'HIP'!

THANKS

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